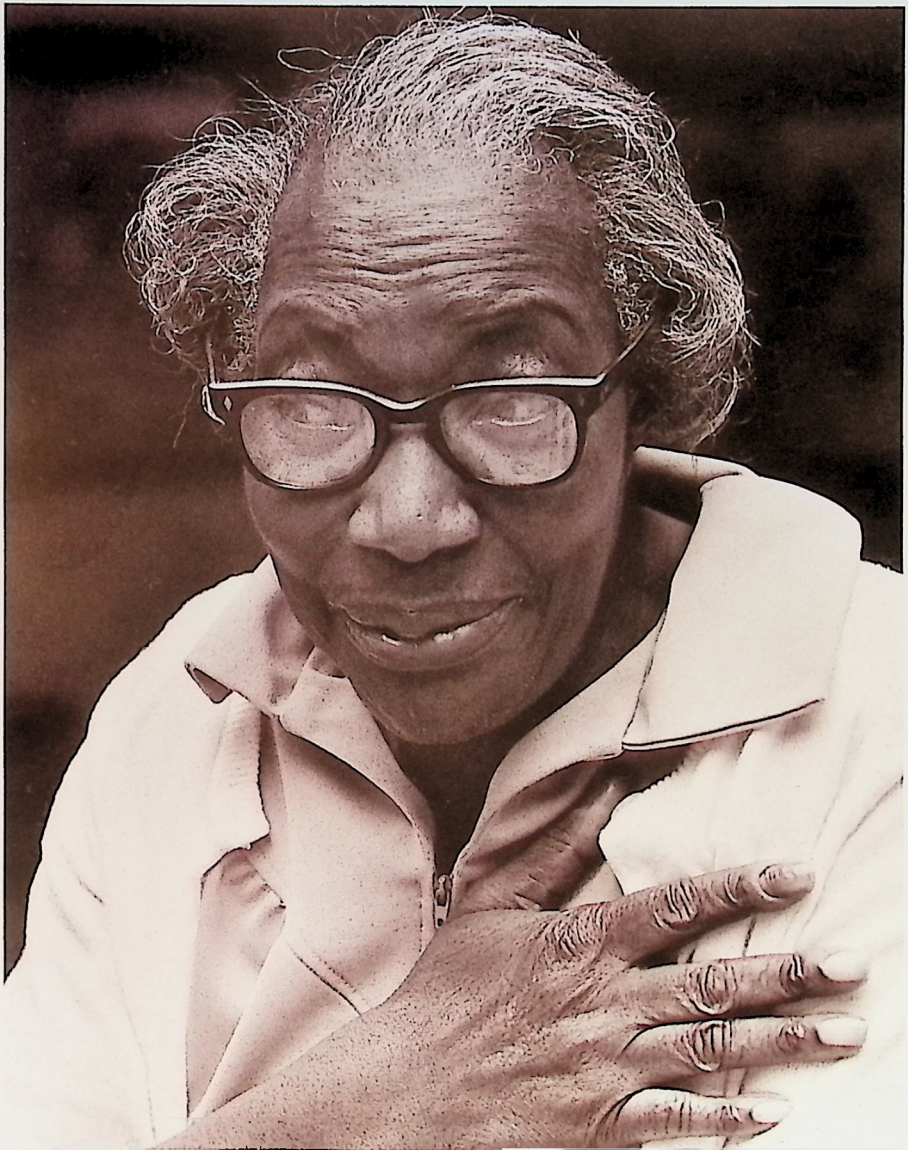


FEBRUARY 1993

# Guide

TO THE ARTS



*Christopher Brune '81*

JEFFERSON PUBLIC RADIO





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FEBRUARY 1993

# Guide

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# celebrate black history month



c DG 1992

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**Front Cover: "Bennie"** Mother to many although she gave birth to none. Photo by Christopher Briscoe.

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**Calendar of the Arts Broadcast**  
Items should be mailed well in advance to permit several days of announcements prior to the event.

Jefferson Public Radio  
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Jefferson Public Radio's News and Information Service, heard over AM station KSJK, in the Rogue Valley, in October began broadcasting a program called "Second Thoughts." Normally, I wouldn't devote a *Guide* column to discussing a program which is available to only a fraction of our listening audience. However, in the case of "Second Thoughts" I think it's worthwhile discussing our *philosophy* in scheduling this program because we have been receiving complaints from some members about that decision.

First, I should tell you something about "Second Thoughts." It is hosted by David Horowitz and produced through public radio station KCRW, Santa Monica. KCRW is, incidentally, also the home of Harry Shearer's "Le Show" and, if forced to devise a political label for KCRW's general programming approaches, the word 'liberal' would come to my mind. Horowitz was a 60's liberal who turned into a 90's neo-conservative. He is associated with a variety of media enterprises which trumpet a highly conservative political viewpoint and his comments are usually particularly unfriendly to public broadcasting. Horowitz is also the co-editor of a quarterly journal called "COMINT." About two years ago I began receiving COMINT, although I had not requested it. It's a several-times-a-year newsletter detailing alleged instances of liberal bias in public broadcasting and chanting the view that public broadcasting is unresponsive, unworthy of federal support, and is unnecessary to the nation. I was sufficiently interested in the vitriolic theme of the publication to do a little research on who was behind it. Interestingly, it is closely allied with the political and economic forces which attempted to stall out the public broadcasting funding reauthorization bill last winter. These same folks eventually succeeded in passing the "objectivity and balance" amendment to the bill to which I devoted this column last July and September.

Much of the political clout and financial support behind these efforts derived from the Heritage Foundation, a highly conservative Washington-based think tank. The staff and board of the Heritage Foundation read like a who's who of the Reagan White House. The Heritage

# Thoughts on "Second Thoughts"

Foundation is where many of those individuals settled after President Reagan left office. For example, according to the Heritage Foundation's 1990 tax return, the organization's top-salaried employee is Ed Meese, who works 37.5 hours weekly and draws a salary of \$199,736 with additional benefits of \$22,046. The Heritage Foundation typically generates about \$15,000,000 per year from tax-deductible donations and then spends large sums of money publishing tracts and treatises. They spent \$2,000,000 on publishing and broadcasting messages in 1990 which "convey the Heritage Foundation message to the public." It is also engaged in other "educational" (as a tax-exempt nonprofit the Foundation is limited in its ability to engage in lobbying activities) ventures such as spending \$683,232 on "Government Relations" in 1990. This activity coordinated conferences, briefings and seminars for the benefit of Congressional Staff and Executive Branch officials. Since there are only 535 Congressional offices, to this writer that seems like a very great deal to spend per congressional office on creamed chicken lunches. Well, you get the idea.

The Heritage Foundation also helps to support the publication of COMINT in a variety of ways in addition to direct financial support. For example, COMINT lists Laurence Jarvik as its Washington Editor. Jarvik also happens to be the Heritage Foundation's Bradley Scholar, an appointment solely devoted to media studies.

In September an old friend and fellow Oregonian, John Frohnmayr, late the



head of the National Endowment for the Arts, spoke to the Annual Conference of West Coast Public Radio. [We intend to publish his full address next month.] John spoke directly about the Far Right and its interest in public broadcasting. John said: "There has been a succession within the religious community to the Fundamentalist Right because they are so noisy and, quite frankly, so mean. And, I think if we're prepared to just sit back and let this happen indefinitely in this country, what we're going to lose is not just the National Endowment for the Arts, and maybe National Public Radio and Corporation for Public Broadcasting, but we're going to lose a lot more than that. A lot of the fundamental freedoms that have held us in good stead over the last 200 years... It seems to me that we have a great deal to protect, a great deal to be proud of as to what we have done in the arts and in broadcasting, in the ability to talk about the intellectual side of life, to promote those things which allow us to think, which allow us to use our minds and hopefully improve our lives. I think that that's what it's about... I'm sorry to say I think the compromise that was made on [public broadcasting's balance and objectivity] legislation that was an extraordinarily bad compromise. It doesn't look so bad now but it's the first step down a line that can ultimately lead to nothing but a world of hurt for public broadcasting because it seems to me that, like the arts, either you're unfettered or you're not free at all."

To bring this discussion back to our topic this month, it is unclear to what extent, if at all, the Heritage Foundation has a financial relationship to the "Second Thoughts" program's production for public radio. One may assume that there is at the minimum an alliance of interests in evidence. Typically, Horowitz schedules guests to discuss current public policy issues, including public broadcasting, and does so in a highly articulate, inflammatory manner. It's a fiery half hour of radio.

Some years ago I went in search of a "conservative" radio program specifically seeking to develop more balance in our political commentary than I felt was then evident in our schedule. When I finally located a program, although it had proper conservative credentials, it was absolutely terrible radio. It was produced in so comically amateur a fashion that I didn't think we should broadcast

the program because of its technical shortcomings. So we didn't schedule it. Apparently, the conservative activists have learned something in the interim because "Second Thoughts" is well-produced. It exhibits the same technical and production expertise as our other news and public affairs offerings and it's interesting and provocative, albeit inflammatory. The only thing which distinguishes it from other programs on our schedule is its point of view.

The week we began broadcasting "Second Thoughts" we took a lot of phone calls from listeners who were offended. Some have called more than once since. There is some evidence of an organized letter-writing campaign directed at JPR against the program.

This is the only time I've ever written about my personal political views and I do so now only because they are totally irrelevant to the discussion at hand. And that's the point. I don't personally agree with many of Mr. Horowitz's points of view. However, my personal political views have absolutely nothing to do with what is scheduled for broadcast over JPR.

However, I also must confess to having very little sympathy for the point of view being expressed by some individuals that "Second Thoughts" doesn't 'fit in' with JPR, our programming or our listeners. We don't broadcast programs solely designed to reinforce my, or your, preconceived vision of the world. We shouldn't and we won't. The idea that our programming staff should make decisions based upon their individual political or social interpretation of the "correctness" or comfort level of individual program offerings is completely beyond my understanding. It is also an completely impossible task in a publicly supported system such as ours. I wonder how the individuals who are upset with us for scheduling "Second Thoughts" would feel if we were to yield to the periodic attempts by some listeners who "campaign" to have us remove NPR news programs from the JPR air waves?

In his September address Frohnmayer eloquently expressed my view of the importance of diversity of opinion: "The concept of the necessity of offense has been lost almost entirely in this society. We have become so afraid of giving offense to anybody that we've developed this kind of social kabuki where we dance around issues and we're afraid to

*Continued on page 23*





# Sweet Charity

OPENS AT SOUTHERN  
OREGON STATE COLLEGE

by Raymond Lowry

Something new and definitely *musical* is happening at Southern Oregon State College in Ashland during February and March!

The SOSC Music and Theatre Arts Departments are pooling their talent and resources to produce the popular, award-winning musical comedy, *Sweet Charity*. The production opens February 18 and runs through March 7 on the Dorothy Stolp Stage.

"This is the first time in almost a decade that the two departments have joined forces to produce musical theatre," says Dale Luciano, head of the highly regarded Theatre Arts program at SOSC. "The logistics and expenses associated with producing a musical are intimidating, but it's a project about which there is a lot of excitement."

And fans of previous SOSC dinner theatre productions (*Tom Jones*, *Importance of Being Earnest*, *Noises Off!*) will be delighted to learn that *Sweet Charity* is being presented in a dinner theatre format!

The 1966 Broadway smash is a sassy, stylish, engaging musical comedy with a witty book by Neil Simon, a dynamic score by Cy Coleman, clever lyrics by Dorothy Fields, and lots of jazzy dancing.

The Coleman score includes such well-known pieces as "Big Spender," "The Rhythm of Life," "There's Got To Be Something Better Than This," "If My Friends Could See Me Now," and "Where Am I Going?"

*Sweet Charity* has become known as the play that defined the distinctive Bob Fosse choreographic style: spare, angular, provocative, slight tawdry.



The production will be directed and choreographed by Jim Giancarlo, Artistic Director and General Manager of the Oregon Cabaret Theatre.

Giancarlo directs many of the Cabaret productions, including recent productions of *Nunsense*, *Working*, and *Panto-Monium: A Cindy Rella Story* (which he co-wrote). Stu Turner will be the Musical Director, and Paul French will be Vocal Director.

Working with Turner and French, Giancarlo completed casting for *Charity* in October, assembling a talented ensemble of more than 45 actors, singers, and dancers.

"I like the show very much, and I'm excited about working with a large cast," says Giancarlo. "The Cabaret shows generally feature smaller casts. This is an opportunity for me to work with a lot of large choreographic ideas."

Based on the Federico Fellini film "Nights of Cabiria," *Sweet Charity* tells the story of a dance hall hostess named Charity Hope Valentine and her search for love and happiness in New York City. Gullible and trusting, Charity repeatedly gets involved with exploitative, uncaring men.

One such man is a hustler who breaks Charity's heart by stealing her purse, then pushing her into a lake, knowing full well she does not know how to swim. Despite his cruelty, Charity is ready to forgive him and take him back.

Another man she encounters is a handsome Italian movie star who hides her in the closet when his girlfriend unexpectedly shows up at his penthouse. An apt description of Charity comes from one of the characters in the play: "She runs her heart like a hotel—guys checking in and out all the time."

Set in 1967, on the cusp of a period of great social change, *Sweet Charity* captures the post-Mod, pre-hippie verve of the Swinging Sixties. The costumes being designed by SOSC costume design faculty Ellen Dennis will reflect this wild and revolutionary time.

"I've wanted to design in this period for some time," says Dennis. "It's a colorful, extravagant, and occasionally bizarre era for fashion and make-up. I'm trying to capture the mood of that era. It is a definite *period style*."

The look includes "the beehive and glitz look" to the dance hall hostesses; a very sleek, high fashion look to the "jet-set" people in the disco scene; and the beginnings of the hippie look in a scene set in a way-out "hipster church."

Scenic design is by SOSC scene design faculty Craig Hudson. Hudson, who recently designed SOSC productions of *Antigone* and *Becoming Memories*, also presided over the elaborate re-configuration of the seating in the Dorothy Stolp Theatre for last year's production of *Tom Jones*.

Early indications are that Hudson intends to develop a "spare late 60's/early 70's look" for *Charity* that will incorporate special lighting and projection techniques as important design and story-telling elements.

Key roles in the large cast are being played by Kristin Larson (Charity), Matthew Powell (Oscar), Amy Connolly (Nicki), Wendy Spurgeon-Couraoud (Helene), Alex Robertson (Vittorio), Sharon Rothenberg (Ursula March), and Nicholas Kosovich (Daddy Brubeck).

Tickets for *Sweet Charity* are \$20 general admission, \$19 for seniors, and \$16 for SOSC students. Performance dates for *Sweet Charity* will be February 18–21, 25–28, and March 4–7.

For additional information, and to make reservations, please contact the Theatre Arts Box Office at 552-6348.

*Raymond Lowry is a long-time Rogue Valley resident and free-lance writer who enjoys musical theatre.*



# The Best Concert Bargain Ever!

## JACKSON COUNTY COMMUNITY CONCERT ASSOCIATION

By Vicki Anne Bryden

How can you attend a diverse series of concerts for a single fee? Who brings top musical attractions to the Rogue Valley for less than half the cost of the usual going rate? Which local organization has been presenting professional entertainment here longer than the Oregon Shakespeare Festival Association, the Britt Music Association or the Rogue Valley Symphony?

If you know the single correct answer to the above questions—Jackson County Community Concert Association—you can indeed be a winner! Annual membership in the oldest cultural organization in Southern Oregon provides admission to a diverse series of top musical attractions for much less than the usual cost of single tickets. As a prepaid audience plan, JCCCA contracts through Columbia Artists to bring live entertainment to our community. The non-profit civic organization has been run entirely by volunteers since founded in 1931 by community leaders.

The JCCCA Board of Directors plan almost a season ahead for the next group of attractions. Five exciting concerts have been selected for the 1993–1994 series. There is variety that will appeal to everyone, from instrumental to vocal, classical to popular, international to American.

A highlight of the season will be the Russian State Chorus, a group recognized for more than 50 years as one of the world's leading choral ensembles. Best known for its performances of the Russian Classical repertoire, their international tours have brought them recognition and success. The 1993–94 season marks the North American debut tour for the Russian State Chorus.

Pianist Lincoln Mayorga brings the treasures of American popular music to our stage. Drawing from over a century of famous melodies, Mayorga explores the riches of American popular music with a program that's guaranteed to please. Performing favorites by composers such as Joplin, Berlin, Gershwin and Kern, as well as novelties of the twenties, this gifted pianist delivers a delightful array of ragtime and show tunes. His elegant touch has brought him special recognition from Hollywood studios as the performer on many film soundtracks.

Ware/Patterson, the internationally celebrated flute and guitar duo, ignited listeners' imaginations with musical selections spanning all idioms, plus original compositions. Bettine Clemen Ware, a native of Germany, brings her European concert training to the duo. Richard Patterson's innovative compositions and



*Helicon*



*Ware and Peterson*



classical training under Segovia bring popular appeal. Informative anecdotes and bits of humor preface much of the repertoire.

Traditional folk music from around the world will be brought to the JCCCA audience by the instrumental ensemble Helicon. Combining virtuosity and diverse musical back grounds, Chris Norman (wooden flutes and penny whistle), Ken Kolodner (hammer dulcimer and fiddle) and Robin Bullock (guitar, cittern, and fiddle) take their name from Mount Helicon in Greek mythology, which was the home for nine muses who each inspired a different discipline. Their high-energy performances feature a repertoire that ranges from South American, Eastern European to Celtic and Appalachian tunes. In addition to several broadcasts on National Public Radio, they have toured extensively.

Rounding out the season will be The Americus Brass Band featuring the music of the Civil War. This staged musical show is a historically accurate recreation of the regimental brass band music popular with civilians and troops on both sides of the conflict. The original Americus Brass Band was founded in 1860 in Americus, Georgia, and was one of two confederate bands to remain intact throughout the war. Authentic

costumes of both the North and South and special vocal and dance numbers are carefully crafted to maintain the style of the period. With the highest level of musicianship, the group has appeared in or provided music for several television movies.

Attendance to these concerts is by membership only. No single tickets are sold. Membership is \$30 for adults, \$15 for students through high school or \$48 for reserved seatings. All concerts are held at South Medford High School in the Stedman Auditorium. The annual Membership Drive kick-off is February 13. Headquarters at the Medford Horizon Inn will be open February 15-20.

Two concerts in the 1992-93 series are still upcoming. The Broadway Singers will perform March 5 and the New York Theatre Ballet on March 17. Memberships are still possible for these final concerts of the season.

Anyone wishing further information or wishing to purchase a membership may call the permanent phone, 734-4116.

*Vicki Anne Bryden is a long-time member of JCCCA and former Board Director. She is a library media specialist at Roosevelt Elementary School in Medford.*





Uncommon  
Theater in an  
Uncommon  
Setting:

# The Oregon Shakespeare Festival

by Deborah Elliott &  
Daniel Vaillancourt

*Angus Bowmer Theatre*

This spring, the Oregon Shakespeare Festival unveils seven of the twelve plays of its 58th season in Ashland. Four plays open in February, and one each in March, April, and May. Beginning with previews on February 19, 1993 and the official season opening on February 26, OSF awaits you with an exciting collection of modern and classical productions on three stages.



## RICHARD III

William Shakespeare's famous history opens as the final act of the Wars of the Roses is about to begin. At center stage stands Richard, Duke of Gloucester. Deformed in body and spirit, Richard is a man of ruthless ambition who will allow nothing to obstruct his path to the English throne. *Richard III* completes Shakespeare's eight-play chronicle of England's civil wars and presents one of the canon's most engaging villains.

*Richard III* is directed by James Edmondson, who directed *As You Like It* in 1992. Scenic Design by William Bloodgood; Costume Design by Deborah M. Dryden; Lighting Design by James Sale.

*Richard III* runs February 26 through October 31 in the Angus Bowmer Theatre, with previews on February 19 and 23.

## A FLEA IN HER EAR

This French classic by Georges Feydeau takes a man with an embarrassing secret, his neglected wife, the wife's clever friend, the friend's jealous husband, an assortment of servants and relatives (all in the throes of love) and puts them together in a hotel with a revolving bed. This giddy turn-of-the-century farce celebrates the infinite varieties of *l'amour*.

*A Flea in Her Ear* is directed by Ken Albers, Associate Director at the Milwaukee Repertory Theatre. Albers directed *The Ladies of the Camellias* last season. Scenic Design by Richard L. Hay; Costume Design by Charles Berliner; Lighting Design by Robert Peterson.

*A Flea in Her Ear* runs February 27 through October 31 in the Angus Bowmer Theatre, with previews on February 20 and 24.

## JOE TURNER'S COME AND GONE

This play by August Wilson takes us to a time early this century when the children of freed slaves moved north in hope of a better life. In their wanderings, they knew separation, suffering, and sometimes joyous reunion. Loomis, after seven years on Joe Turner's chain gang in Tennessee, searches for his beloved wife and for lost parts of his soul—the gods of his African ancestors and the song he alone was born to sing.

*Joe Turner's Come and Gone* is directed by Clinton Turner Davis, who has directed at many theatres throughout the United States including Arena Stage in Washington, D.C.; Trinity Repertory Company in Providence, Rhode Island; and The Young Playwrights Festival/Playwrights Horizon in New York. Scenic Design by Michael Fish; Costume Design by Candice Cain; Lighting Design by James Sale.

*Joe Turner's Come and Gone* opens February 27, retires July 18, re-opens September 16, and closes October 30 in the Angus Bowmer Theatre. It previews on February 21 and 25.

## CYMBELINE

From the autumn of the Bard's writing comes this romance of a wronged princess and her banished husband. On separate journeys, each meets kindly strangers and mysterious powers who guide them through darkness to a joy great enough to heal a wounded realm. Within the confines of the Festival's most intimate theatre, the production explores the play with a small cast and a spare rendering of the text.

*Cymbeline* is directed by Festival Artistic Director Henry Woronicz, who directed *All's Well That Ends Well* and *La Bête* last season. Scenic Design by William Bloodgood; Costume Design by Carole Wheeldon; Lighting Design by Robert Peterson.

*Cymbeline* opens the Black Swan on February 28 and closes May 2, with previews on February 25 and 27.

## LIGHT IN THE VILLAGE

In this play by John Clifford, Mukherjee laments the misery and poverty of his small Indian village. Rhodes dreams of overcoming these conditions with electricity and Western technology. Both are educated, civilized men, yet they revert to a brutish state when confronted by Sita, who challenges the right of men to dominate women, of the rich to dominate the poor. In a harsh modern parable, the Goddess Kali herself reminds us that destruction must follow when we forget our shared human bonds.

*Light in the Village* is directed by Festival Associate Director Kirk Boyd, director of 1992's *Heathen Valley*. Scenic Design by Richard L. Hay; Costume



Design by Wanda A. Walden; Lighting Design by Rachel Budin.

*Light in the Village* opens March 31 and closes June 27 in the Black Swan, with previews on March 28 and 30.

## LIPS TOGETHER, TEETH APART

In this Terrence McNally comedy, a holiday weekend at Fire Island becomes a time of evaluation for two couples struggling to deny the emotional complexities of life in the 1990s. For Sam and Sally, John and Chloe, the world is an uncertain place where acerbic wit and Broadway show tunes can't banish the emptiness of their lives.

*Lips Together, Teeth Apart* is directed by Penny Metropulos, who directed last season's *Restoration*. Scenic Design by Robert Brill; Costume Design by Sarah Nash Gates; Lighting Design by Derek Duarte.

*Lips Together, Teeth Apart* opens April 17 and closes September 12 in the Angus Bowmer Theatre, with one preview on April 16. The production moves to Ashland from the Intermediate Theatre in Portland.

## THE BALTIMORE WALTZ

Paula Vogel's *The Baltimore Waltz* revolves around Anna and her brother, Carl, who together seek the help of a mysterious European doctor when she contracts a fatal disease. In a series of darkly humorous, sexual and surreal vignettes, Vogel's satire illuminates the confusion, misinformation, and yearning that people with AIDS and their families often encounter in their struggle to understand the illness and their own fragile mortality.

*The Baltimore Waltz* is directed by Barbara Damashek, who directed 1992's *The Firebugs*. Scenic Design by William Bloodgood; Costume Design by Susan Tsu; Lighting Design by Robert Peterson.

*The Baltimore Waltz* opens May 12 and closes October 31 in the Black Swan, with previews on May 9 and 11.

## PLAY READINGS '93

In addition to these productions, the Oregon Shakespeare Festival has commissioned two new plays for *Play Readings '93*, its annual playreading series. These commissions mark the beginning of the Festival's program to

support contemporary playwrights by commissioning work of dramatists with whom it hopes to develop an ongoing working relationship. More commissions are planned for 1993.

"While the Festival's mission remains committed to the classics, we also wish to participate firmly in the nurturing of new writers and in developing the classics of tomorrow," maintains Artistic Director Henry Woronicz. "Commissioning new work must become an important component of our play development efforts."

The first play commissioned is by Chicago's Kristine Thatcher. Tentatively titled *Emma's Child*, the play is the second in a planned trilogy. The first, *Under Glass*, was given a reading in the Festival's Black Swan in September, 1991. *Emma's Child* is about a couple's attempt to adopt a child.

The second play selected for *Play Readings '93* is by Doris Baizley of Los Angeles. The script, currently untitled, will relate to pioneer women on the Oregon Trail. The Festival will include this reading in the first annual Ashland New Plays Festival, which will take place April 1-4, 1993 and which will celebrate the Oregon Trail's 150th Anniversary. Baizley is the author of *Glass Mountain*, which was read in the Angus Bowmer Theatre in March, 1992.

These two plays will be read on April 2, 1993 in the Angus Bowmer Theatre, concluding a series of five playreadings which will begin on February 1, 1993 at the Festival's resident theatre in Portland, the Intermediate Theatre at the Portland Center for the Performing Arts. *Play Readings '93* is coordinated by Cynthia White, Associate Director/Play Development.

Five more plays will join the 1993 repertory this summer. Be part of the festivities this season at the Oregon Shakespeare Festival. For a brochure or tickets, please call (503) 482-4331. Groups (15 or more) call (503) 488-5406. Or write to OSF, Box 158, Ashland, OR 97520.

*Deborah Elliott and Daniel Vaillancourt are the Media and Publicity representatives at the Oregon Shakespeare Festival in Ashland.*



# SCENES FROM 1992 SHAKESPEARE SEASON

Photos by Christopher Brisco



*The King of France (Sandy McCallum) is comforted by Helena (Luck Hari) in a scene from the Oregon Shakespeare Festival's 1992 production of Shakespeare's All's Well That Ends Well.*



*Marquise-Therese Du Parc (Cindy Basco) and her husband Rene (Richard Howard) in the court of Prince Conti from the Oregon Shakespeare Festival's 1992 production of David Hirson's La Bete.*



*Sarah Bernhardt (Mimi Carr, left) plays Romeo to Eleonora (Freda Olster) Duse's Juliet in the Oregon Shakespeare Festival's 1992 production of Lillian Garrett-Groag's The Ladies of the Camellias.*



*Pegeen Mike (Emilie Talbot) raises her broom against Christy Mahon (Jonathan Hogan) in a scene from the Oregon Shakespeare Festival's 1992 production of John Millington Synge's The Playboy of the Western World.*





Jacob Lawrence, "Aspiration," lithograph, 1988. Photo: Chris Edew



# Visualizing Black History

By Nan Trout

**F**or nearly five decades Jacob Lawrence has been making paintings full of courage and good will about the history of African-Americans in a white Eurocentric culture. During this whole period, the idea of the melting pot as a homogeneous stew of diverse peoples has been a comfortable metaphor for most Americans, and not many have paid much attention—until the last two decades—to the images of any artist visualizing a specifically black experience. The Schneider Museum of Art is bringing to the Rogue Valley a group of seven of Lawrence's paintings and twenty-three prints completed between 1977 and 1990. The exhibition will run from March 11 through April 23, 1993, and will be a rare opportunity to view work by this American master.

In 1976, during the Bicentennial celebration, several of Lawrence's works from his *Builders* series were included in the American Freedom Train Traveling Exhibition that toured the country and represented the "face of America, as envisioned by her artists." Other painters in that exhibition were Albert Bierstadt, Frederick Remington, Thomas Cole, Georgia O'Keeffe, Winslow Homer and Morris Graves; and it is likely that Lawrence was chosen to represent the black and working class experience of urban America. This well-deserved recognition came after years of making and teaching an art form that resisted fluctuations in stylistic fashion and insisted on the importance of narrative content and expressive simplification in order to give an image the power to

move people. And Lawrence always knew who the people were that he wanted to reach!

Jacob Armstead Lawrence's parents were part of the large "Negro Migration" around 1910-16, that drew blacks from southern states and the Caribbean islands to the Northern industrial cities in search of better employment and social opportunities. They met in Atlantic City, New Jersey, where Jacob was born in 1917, but after the birth of a brother and sister, they separated. Seeking domestic work, Jacob's mother brought her three children to Harlem around 1930, where she enrolled them in a day-care program at Utopia House, a settlement house offering children hot lunches and after-school arts and crafts activities at a nominal cost.

Lawrence impressed his teacher and early mentor, Charles Alston, a young artist who directed the programs in the neighborhood where Jacob found his calling. Alston said of him, "It would [have been] a mistake to try to teach Jake. He was teaching himself, finding his own way. All he needed was encouragement and technical information."

The Harlem of the 1930s was a unique black urban community, an exciting milieu in which a teenager with Jacob's talents and natural interests could grow and be nurtured despite the pervasive social effects of the Depression. The achievements of the Harlem Renaissance—that rich decade in the '20s when black consciousness was raised and black culture was being articulated by young writers, thinkers, artists and



musicians—had not yet been diminished by economic disruption.

With the inauguration of Franklin Roosevelt in 1933, a series of federally sponsored social programs were put into effect that allowed artists all over the country to continue to work on public projects. Artists in Harlem, as in other boroughs of New York City, benefited from the WPA Federal Art Project, and Jacob Lawrence both saw and participated in exhibitions at Public Libraries and other spaces funded by these projects. (See accompanying sidebar.)

Social Realism was the style which expressed the concerns of Americans facing the tremendous upheavals of the period, and Lawrence has continued to be committed to this style, depicting the external world as dramatically as he has experienced it. While new directions from Europe and elsewhere might be explored in other parts of New York City, Lawrence's ideas were to remain focused inward on life in Harlem, which he knew so intimately, and on a careful study of African-American historical events.

Part of Harlem's vigor was generated by the community's interest in the stories of its heritage, and its heroic figures. Among early influences in Lawrence's artistic development included writers such as Alain Locke, who Lawrence noted was a mentor "to many people my age," and the significant poetry and fiction of Langston Hughes and Claude McKay, which dealt with the lives of ordinary black people.

Lawrence also schooled himself through his visits to the Metropolitan Museum of Art and by careful study of art books in the public library. He was attracted to the works of such masters of the serial art form as Giotto, Daumier, Goya, and the Mexican muralists, particularly Orozco.

From the beginning of his professional career Lawrence has made pictures in narrative series. He consistently uses only those formal elements of modern art conventions—especially the expressionistic use of color and a cubistic distortion of forms—which enable him to infuse the stories he intends to paint with feeling. Lawrence has commented, "Painting is a way of expressing one's thoughts and feelings. I feel that I am more articulate in painting ... therefore I am always striving to perfect this particular form of art so as to reach a greater degree of articulation."

It has been noted that "the narrative

and stylistic dynamics of Lawrence's series suggest a descent from the black oral tradition, each painting in a sequence being illustrative of and illuminated by its narrative caption. Each series tells a complete story, whether historical or thematic. Lawrence cuts content to its core and uses the most fundamental compositional solutions to present it. The strengths of these series lie in their connections. The panels reinforce and enhance each other visually and conceptually. They have more in common with the dictates of photojournalism—another innovation of the Depression years—than they do with the concerns of modernism exemplified by Abstract Expressionism, the definitive New York Style of post World War II American art.

During the 1940s, 50s and 60s, Lawrence held various teaching positions in New York, Massachusetts, Maine, North Carolina and California, and by the late 1960s Lawrence's subjects began to reflect the greater diversity of both his travel experiences and his intensified teaching schedule. A quiet man and sympathetic teacher, he has often been the only black instructor in a white academic world. He branched out from his early preference for water-based paints on paper and board, and began to make prints, enameled murals, drawings, and book and magazine illustrations. After 1968 he concentrated on works with a *Builders* theme which placed symbolic emphasis on all of humanity's constructive potential. In these works, different ethnic groups are depicted working together toward common goals.

Lawrence and his wife, artist Gwendolyn Knight Lawrence, moved to Seattle in 1971, after he was appointed a full professor of art at the University of Washington. This change of place coincided with a return to favor in contemporary art of representational and figurative subjects, and a broadening in his own images towards more general philosophic themes. In 1974, Lawrence was invited to have a one-man retrospective exhibition at the Whitney Museum of American Art. The show traveled to five cities in the United States and was praised by one critic who said it was "...exceptional both in thematic coherence and in sheer expressive force ... extremely moving."

For Lawrence, a painting "should have three things: universality, clarity and strength. Universality so that it may





*Jacob Lawrence, "Memorabilia," lithograph, 1990. Photo: Chris Edew*



be understood by all men. Clarity and strength so that it may be aesthetically good. It is necessary in creating a painting to find out as much as possible about one's subject, thereby freeing oneself of having to strive for a superficial depth."

One of the more recent works that will be shown at the Schneider Museum is a series of serigraphs made in 1983 to illustrate a special edition of John Hersey's book *Hiroshima*. In eight prints, Lawrence reduces human figures to white skeletons without racial identity, making a universal statement of protest against nuclear war.

The exhibition also includes serigraphs from the *Toussaint L'Ouverture* series, one of his earliest (1937-8), which form a narrative of important episodes in Haiti's fight for independence, and paintings from a more recent (1989) series, *Eight Sermons from the Book of Genesis*.

Lawrence has also commented, "It is more important that an artist study life than study the technique of painting exclusively. Technique will come with

the desire to make oneself understood. It is more important for the artist to develop a philosophy and clarity of thought.

"My pictures express my life and experience. I paint things I know about... The things I have experienced extend into my national, racial and class group. So I paint the American scene."

The Schneider Museum of Art is on the campus of Southern Oregon State College in Ashland, Oregon. To schedule guided tours for the exhibition, *Jacob Lawrence: An American Master*, call Karen at 552-6245 during Museum hours. The Museum is open to the public from 11am to 5pm Tuesday through Friday, and 1 to 5pm Saturday.

*Nan Trout is Docent Chair of the Schneider Museum of Art and a regular contributor to the KSOR Guide to the Arts. Note: Portions of this material were excerpted from Ellen Harkins Wheat, Jacob Lawrence, American Painter (Seattle & London: University of Washington Press/Seattle Art Museum, 1986).*

## The WPA and the Arts

Following Franklin Roosevelt's inauguration in 1933, federally sponsored social programs to provide work were put into effect. Several of these new programs were aimed at deploying the artistic potential of the country in the decoration of public buildings and sites, and had an impact on indigent artists. Roosevelt formed the Public Works of Art Program (PWAP) to assist artists through the first winter of his administration by employing them on public works at a weekly salary. Over 3500 artists in several states earned \$32 a week, the minimum wage for unskilled labor at the Ford factory at that time. Their jobs were assured for only two months.

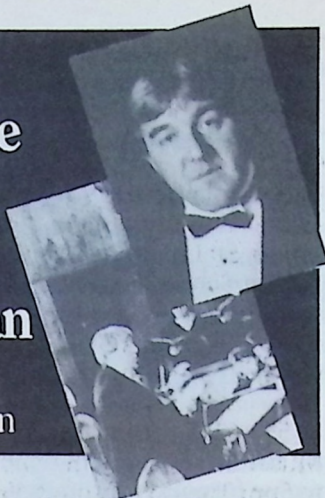
In 1934, the Treasury Relief Art Project was established to commission artists for specific tasks in connection with the embellishment of federal buildings. In 1935, the Works Progress Administration was founded to relieve general unemployment with construction work, and the WPA Federal Art Project (FPA) was set up later that year specifically to create jobs in the area of art, writing and theater. Holger Cahill, a collector of American Folk art, was the national director of the Project. A major exhibition was launched to show the public that its money was not being wasted. Catalogs from these shows reveal that "social concern was very strongly in the air."

When the project was terminated in 1943, between 5-6000 artists had received public aid and thousands of works had been produced. The nationwide WPA program affected many of the artists in the Schneider Museum's permanent collection, most of them through its funding of community cultural centers and art workshops where free classes were taught by professional artists and materials were provided free. These programs set early guidelines for subsequent programs of publicly funded support for the arts.



# In Tribute To Steve Biethan

By Marie  
Rasmussen



**W**e called him "Steve" and when he came into a room the walls seemed to move to make space. He could fill the air with firm words of directions, richly vibrant music or resonant opinion. With Steve you always knew where you stood and if your footing was uncertain he empowered you to overcome your hesitancy. Music and Steve were a symbiotic banquet for Roseburg. He managed to be involved in almost everything musical that happened in our county. Whether he directed an Early Music quartet or an eighty-voice chorale he plunged into the effort with passion, enthusiasm and will. He could will a music-laced Christmas dinner or a trip to Europe or a bell choir convention and everyone fell into place and assisted the effort because it was magic to be a part of it all. Each summer he was the music director for a full-scale musical, complete with singers, dancers, and orchestra. During the school year he taught music history, music theory, three choral groups, in addition to being the full-time music director at the First Presbyterian Church.

This past year had been extraordinary for Steve. He had done his usual rafting in the white water, teaching classes at the college, planning concerts, and directing the musical "Peter Pan." His special vocal group—The Vintage Singers—had sung at Carnegie Hall in New York. They had been directed by John Rutter, a composer whose work Steve had featured in his concerts many times. The music they performed was "The Magnificat." Through that trip Steve had given almost fifty Oregonians a taste of the Big Apple.

Steve's "cup ran over" when all three of his children were cast in the summer musical "Peter Pan!" There was Steve in

the orchestra pit; Stacy in the land of the lost boys; while Mindy and Jay in flying harnesses hovered overhead. Night after night in rehearsals and on stage the Biethans sang and danced and played.

In the early morning of September 17, 1992, after one of the best years of his life, Steve Biethan's life ended. It stunned us all. The vibrations were gone. The force was at rest. He had given it all and as it says on the tomb of Henry Purcell had "gone to where his harmony can be exceeded." Of course the void is too vast to fill and shoes too big. But the memory of Steve requires revisitation.

Steve's harmonies will be revisited on Saturday, February 6, 1993. A Choral Celebration is planned for 8 pm in Jacoby Auditorium at Umpqua Community College, Roseburg. Tickets are \$10.00 and will be available for sale at Fullerton Drug in the Garden Valley Centre, Ricketts Music Store in downtown Roseburg, at the College Fine Arts Office, and at the door. The proceeds from the Choral Celebration will fund an endowment for scholarships for college music students.

Steve would have approved of the selections for the Choral Celebration. His Vintage Singers will perform John Rutter's "Magnificat," accompanied by Lynne McDonald. On that night Michael Wing, the current conductor of the singers, will relinquish his baton to Dr. Bruce Browne, Music Director at Portland State University. Dr. Browne requested the opportunity to use his talents as a tribute to Steve Biethan. There'll be many others sharing their musical talents—the Umpqua Youth Choir, the First Presbyterian Church Bell Choir, scenes from the musicals "Annie," "Oliver" and "South Pacific," and more. We want to remember again the broad shoulders, the cinnamon-colored eyes, the outstretched moving arms, and the room-filling melodies and rhythms of Steve Biethan. The memory of Steve lingers at Umpqua Community College. A room and a music scholarship will have his name on them. However, as someone observed recently, "we are singing the music, but the lights in the room seem a little dimmer." We miss Steve.

*Marie Rasmussen is Chair, Fine and Performing Arts Department at Umpqua Community College.*

*Steve Biethan was a music instructor at Umpqua Community College for 14 years.*



# Speaking of Words

by Wen Smith

## Some Exploding Pronouns

When two allied ships struck mines in the Persian Gulf, a radio news reporter told us that "neither were in danger of sinking." I was relieved that the ships were safe, but troubled that the reporter's grammar had sprung a leak.

The reporter was telling us about "neither one" of the two ships, not both of them. Shouldn't she have said "neither *was* in danger of sinking"?

Lately we who speak English have grown skittish about what's one and what's more than one, and the uncertainty is unnerving. We have a pluralistic society, one of many colors, many religions, many points of view. More and more these days we think first of the many, not of the one. No wonder we're more likely to say *are* and *were* even when we mean *is* and *was*.

Befuddlement begins with a clan of ruffian pronouns like *either* and *neither*. Some people call them indefinite pronouns—indefinite because they can stand in for just about anything. In fact, the word *anything* is another of the clan—and so is *another*.

Most of us, when we're thinking clearly, cast these words as stand-ins for one thing at a time, not for more. We say "each *is*," not "each *are*." We use words from another branch of the family to stand for plurals—words like *both* and *many*. When we're in a reasonable mood we try to keep the two gangs apart.

The plurals aren't trouble makers. Nobody says "both ships *was* safe" or "many of us *is* happy." No, it's the singular gang, the larger and more unruly branch of the clan, that stirs up the mischief. Words like *one* and *each* and *either* explode in the mind into a plurality of fragments.

We accept this "loosage" in our speech these days because we're no longer a necktie society. Any degree of literacy seems miraculous. And attention span is brief. Let's say we start a sentence with a singular like *each* or *either*.

By the time we get two more words out, we've forgotten whether we started talking about one thing or more than one.

Even in the print media, where editors have more time for grammar, pluralism is having its day. John O'Sullivan, editor of *National Review*, wrote recently of two political figures, "neither of them conspicuously partisan Republicans." Since *neither* refers logically to only *one*, edited English calls for "neither of them a conspicuously partisan Republican."

Yes, the problem does yield to logic. The word *neither* reasonably stands for one, never for more. We say "neither one," but it would sound ridiculous to say "neither two" or "neither three." But who's going to compute all this logic right in the middle of a spoken sentence—especially one about ships that might be sinking even as the words are said?

So our radio reporter started telling us about those two ships. As she said "Neither of them..." her brain must have raced through bytes and bits of data: Which should control the verb, *neither* or *them*? The deadline thing to do was just slop the verb on and not worry about reason. Better floating grammar than a sunken ship.

What every reporter needs, what we all need in these situations, is not logic but an instinctive response, the kind of thing that Pavlov's dogs were trained to. When a pronoun like *neither* rings its bell, we should salivate and say *was* instead of *were*. Neither *was* sinking.

Might also have been a good idea for the reporter to double-check the facts on those two ships. What if one *were* sinking, after all? or should that be *was*?

Wen Smith, a writer who lives in Ashland, is a volunteer newscaster for Jefferson Public Radio. His "Speaking of Words" is heard on the Jefferson Daily every Monday afternoon, and on The Classics & News Service's First Concert, Saturday mornings at 9:30.



## Specials at a Glance

**KSMF  
KSBA  
KSKF  
KAGI  
KNCA**

### *Rhythm & News*

We present a special program for Black History Month:

**Thelonius Monk: Inner Views**, a music documentary hosted by Oscar Brown, Jr., looks at the life and influences of one of the most important figures in American music. This airs Friday, February 5 at 9:02 pm.



*Thelonius Monk*

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## Volunteer Profile

Richard Moeschl leads the merry production team, including Brian Parkins, Traci Batchelder, and William Eckart, which creates the weekly astronomy program *The Milky Way Starlight Theatre*, heard on both the *Rhythm & News* and the *News & Information Services*.

Originally a teacher, Richard has always had a love of astronomy, and has dedicated his career to making the subject accessible to the general public. His book *Exploring the Sky*, published in 1989, introduces the night sky to all of us non-astronomers. And *The Milky Way Starlight Theatre* brings astronomy alive by exploring how people from various cultures and historical periods have related to the stars.

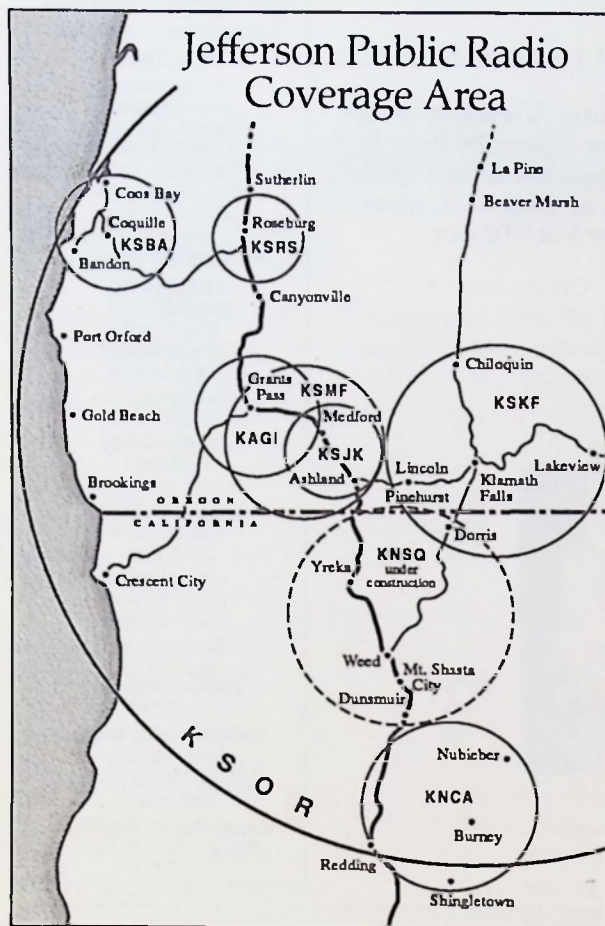
"I really love what you can do with radio," Richard says. "You can create the impression of a time and a place, and when people hear the show, they're magically transported there. I love mixing all the elements of music, storytelling, myth, literature and science together - this is a very rich medium."

Richard's latest project is NightStar Products, his Ashland-based firm which manufactures 3-D star maps that allow people to find stars, planets, and constellations in the night sky.





## Jefferson Public Radio at a Glance



### KSOR Dial Positions in Translator Communities

Bandon	91.7	Happy Camp	91.9
Big Bend, CA	91.3	Jacksonville	91.9
Brookings	91.1	Klamath Falls	90.5
Burney	90.9	Lakeview	89.5
Callahan	89.1	Langlois, Sixes	91.3
Camas Valley	88.7	LaPine, Beaver Marsh	89.1
Canyonville	91.9	Lincoln	88.7
Cave Junction	90.9	McCloud, Dunsmuir	88.3
Chiloquin	91.7	Merrill, Malin, Tulalake	91.9
Coquille	88.1	Port Orford	90.5
Coos Bay	89.1	Parts of Port Orford, Coquille	91.9
Crescent City	91.7	Redding	90.9
Dead Indian-Emigrant Lake	88.1	Roseburg	91.9
Ft. Jones, Etna	91.1	Sutherlin, Glide	89.3
Gasquet	89.1	Weed	89.5
Gold Beach	91.5	Yreka, Montague	91.5
Grants Pass	88.9		

## CLASSICS &

**KSOR**

90.1 FM  
ASHLAND

Dial positions  
for translator  
communities  
listed below

**KSRS**

91.5 FM  
ROSEBURG

**Monday**

5:00	Morning Edition	4:00
7:00	First Concert	
12:00	News	4:30
12:10	Siskiyou Music Hall	

## Rhythm

**KSMF**

89.1 FM  
ASHLAND

**KSBA**  
88.5 FM  
COOS BAY

**KSKF**  
90.9 FM  
KLAMATH FALLS

**KAGI**  
AM 930  
GRANTS PASS

**KNCA**  
89.7 FM  
BURNAY

**Monday**

5:00	Morning Edition	
9:00	Open Air	
3:00	Marian McPartland's Piano Jazz (Fridays)	
4:00	All Things Considered	
6:30	Jefferson Daily	
7:00	Echoes	
9:00	Le Show (Mondays)	9:30

## News & In

**KSJK**

1230 AM  
TALENT

**Monday**

5:00	BBC Newshour	
6:00	Morning Edition	
10:00	Monitorradio Early Edition	
11:00	Talk of the Nation	
1:00	Talk of the Town (Mondays)	1:30
	Soundprint (Tuesdays)	2:00
	Crossroads (Wednesdays)	2:00
		3:00
		3:30



# NEWS

Through Friday		Saturday	Sunday
All Things Considered	5:00 All Things Considered	6:00 Weekend Edition	6:00 Weekend Edition
The Jefferson Daily	6:30 Marketplace	8:00 First Concert	8:00 Millennium of Music
	7:00 State Farm Music Hall	10:30 Metropolitan Opera	9:30 St. Paul Sunday Morning
		2:00 Chicago Symphony	11:00 Siskiyou Music Hall
		4:00 All Things Considered	2:00 St. Paul Chamber Orchestra
		5:00 America and the World	4:00 All Things Considered
		5:30 Pipedreams	5:00 State Farm Music Hall
		7:00 State Farm Music Hall	

# News

Through Friday		Saturday	Sunday
Selected Shorts (Tuesdays)	Ken Nordine's Word Jazz (Thursdays)	6:00 Weekend Edition	6:00 Weekend Edition
Truby (Wednesdays)	10:00 Jazz (Mondays)	10:00 Car Talk	9:00 Jazz Sunday
Milky Way (Thursdays)	Jazz (Tuesdays)	11:00 Living on Earth	2:00 Jazzset
Starlight Theater (Thursdays)	Jazz (Wednesdays)	11:30 Jazz Revisited	3:00 Confessin' The Blues
Creole Gumbo (Fridays)	Jazzset (Thursdays)	12:00 Riverwalk	4:00 New Dimensions
Radio Show (Fridays)	Vintage Jazz (Fridays)	1:00 AfroPop Worldwide	5:00 All Things Considered
Cowboy Radio		2:00 World Beat	6:00 The Folk Show
Project (Wednesdays)		5:00 All Things Considered	8:00 Thistle & Shamrock
		6:00 Rhythm Revue	9:00 Music from the Hearts of Space
		8:00 The Grateful Dead Hour	10:00 Possible Musics
		9:00 BluesStage	
		10:00 The Blues Show	

# Information

Through Friday		Saturday	Sunday
Milky Way (Starlight Theatre) (Thursdays)	4:30 The Jefferson Daily	6:00 Weekend Edition	6:00 Weekend Edition
Second Thoughts (Fridays)	5:00 All Things Considered	10:00 Horizons	10:00 Sound Money
Pacifica News	6:30 Marketplace	10:30 Talk of the Town	11:00 Sunday Morning
Jefferson Exchange (Mondays)	7:00 MacNeil-Lehrer Newshour	11:00 Zorba Paster on Your Health	2:00 El Sol Latino
Monitoradio	8:00 BBC Newshour	12:00 Parents Journal	8:00 All Things Considered
Marketplace	9:00 Pacifica News	1:00 C-Span Weekly Radio Journal	9:00 BBC News
As It Happens	9:30 All Things Considered	2:00 To The Best of Our Knowledge	
	11:00 Sign-off	4:00 Car Talk	
		5:00 All Things Considered	
		6:00 Modern Times	
		8:00 All Things Considered	
		9:00 BBC News	



## Monday through Friday

### 5:00 a Morning Edition

The latest news from National Public Radio with host Bob Edwards. Includes:

6:50 a Regional News

6:55 a Russell Sadler's Oregon Outlook

### 7:00 a First Concert

Your hosts are Pat Daly, Scott Kuiper, and Peter Van De Graaff. Includes NPR news at 7:01, and 8:01, also:

7:37 a Star Date

8:30 a Marketplace Report

9:30 a As It Was

9:57 a Calendar of the Arts

Featured Works (air at 9:00 am)

Feb 1 M KROMMER: Clarinet Concerto

Feb 2 T BARBER: Violin Concerto

\*Feb 3 W MENDELSSOHN: Piano Concerto No. 1

Feb 4 Th MOZART: String Quartet in F, K. 590

Feb 5 F BRAHMS: Variations on a Theme of Haydn

Feb 8 M PROKOFIEV: Piano Concerto No. 3

Feb 9 T BRITTEN: Variations on a Theme of Frank Bridge

Feb 10 W REINECKE: Flute Sonata ("Undine")

Feb 11 Th BEETHOVEN: Symphony No. 6

Feb 12 F SCHUBERT: Piano Sonata in A

Feb 15 M COPLAND: *Rodeo*

\*Feb 16 T CORELLI: Violin Sonata in A

Feb 17 W SCHUBERT: Symphony No. 6

Feb 18 Th FAURE: Requiem

Feb 19 F KODALY: *Peacock Variations*

Feb 22 M MOZART: Piano Concerto No. 17

\*Feb 23 T HANDEL: Music for the Royal Fireworks

Feb 24 W BERNSTEIN: *Facsimile*

Feb 25 Th RAVEL: String Quartet

Feb 26 F BEETHOVEN: Symphony No. 2

12:00 n News, Weather, and Calendar of the Arts

12:10 p Siskiyou Music Hall

Russ Levin is your host. Includes:

1:00 p As It Was

3:30 p Star Date

Featured Works (Begins at 2 p)

Feb 1 M GROFE: Grand Canyon Suite

Feb 2 T BEETHOVEN: "Archduke" Trio

\*Feb 3 W MENDELSSOHN: Symphony No. 3

Feb 4 Th BRUCH: Violin Concerto No. 1

## Enjoy Crystal Clear Reception of your Favorite FM Stations

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# Director's Desk

Continued from page 3

hit those issues straight on because we're afraid somebody may be offended... The way you treat speech that is offensive is by more speech, by better speech, by more persuasive arguments. It's like the way you take care of pollution, you dilute it with more and more clean water until it's washed away. If you deny the ability of people to articulate that which is offensive, then it will continue to spin around and to grow and become uglier and more virulent in their minds and the minds of others. Only when it's out in the open and it gets counteracted by more speech do we have an opportunity to let democracy work and knock off the rough edges of our society."

Our job, as I see it, is to offer you *as many points of view about our world, responsibly presented, as we can. We don't do it to favor any particular point of view.* We don't do so because conservative forces held public broadcasting's federal financial support hostage to the passage of the "objectivity and balance amendment" last winter. And we don't schedule programs to make you feel unceasingly comfortable about our world. That's our job. Yours is to assess the broad range of information we present and then develop your own conclusions. We have always resisted all attempts from both the left and the right to "censor" programming with which they happen to disagree. Support from underwriters and major donors has at times been a casualty of that policy and I'm never happy about those losses. In such rare moments I console myself with the understanding that those are the costs of the business in which we are engaged.

We are not censors; we do not seek to be gatekeepers. We are facilitators of dialogue about the responsible exploration of our society and our world. And anyone who seeks to manipulate that process in the interests of whatever "politically correct" dialogue happens to mean to them demeans themselves, and their cause, by doing so.



**Ronald Kramer**  
Director of  
Broadcasting

- Feb 5 F TCHAIKOVSKY: Symphony No. 2
- Feb 8 M BRAHMS: String Quartet No. 3
- Feb 9 T VANHAL: Bassoon Concerto
- Feb 10 W GLAZUNOV: Symphony No. 4
- Feb 11 Th CHOPIN: Piano Sonata No. 2
- Feb 12 F BACH: *A Musical Offering*
- Feb 15 M VAUGHAN WILLIAMS:  
Variations on a Theme of Thomas Tallis
- Feb 16 T HAYDN: Symphony No. 76
- Feb 17 W SHOSTAKOVICH: Symphony No. 5
- Feb 18 Th MOZART: Horn Quintet
- Feb 19 F SAINT-SAENS: Piano Concerto No. 2
- Feb 22 M SCHUBERT: Piano Trio No. 2
- \*Feb 23 T HANDEL: Water Musick
- Feb 24 W DEBUSSY: *La Mer*
- Feb 25 Th RODRIGO:  
*Concierto de aranjuez*
- Feb 26 F SCHUMANN: Symphony No. 2

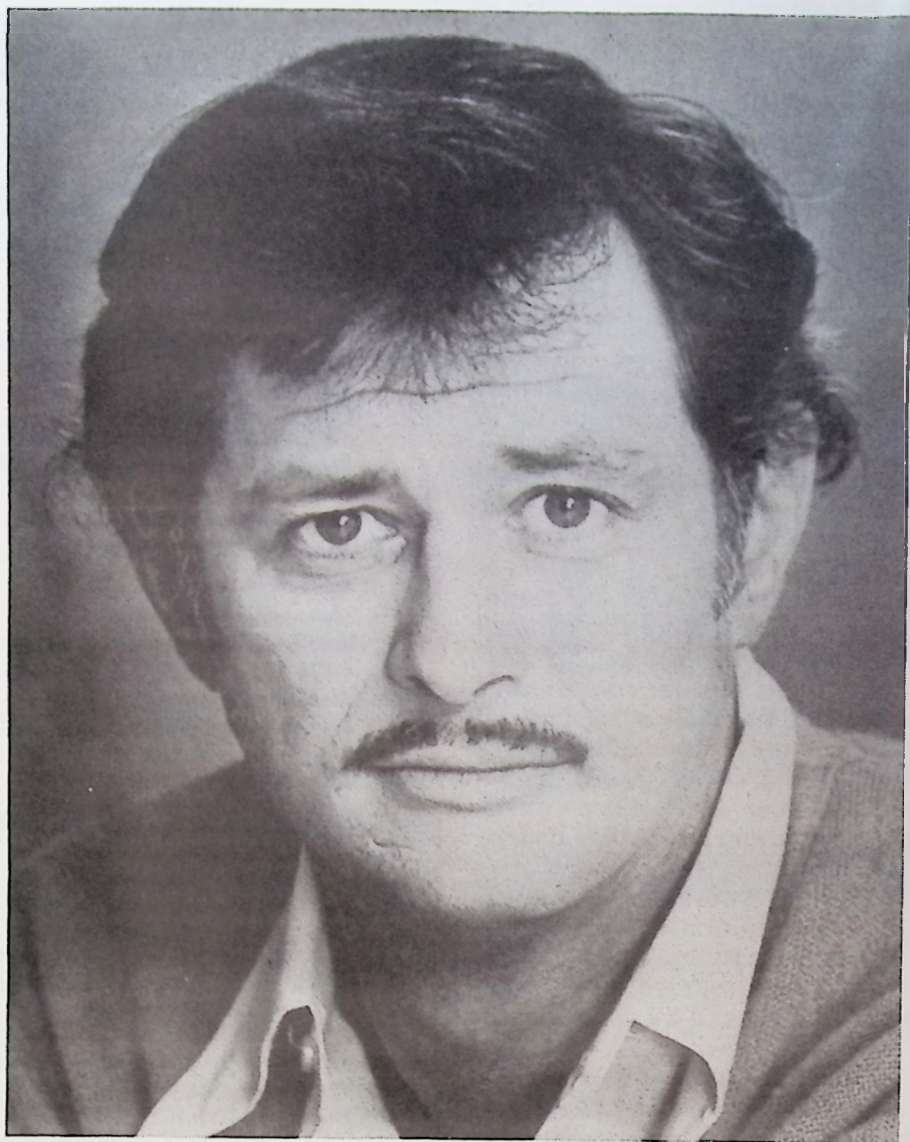
- 4:00 p All Things Considered
- 4:30 p The Jefferson Daily
- 5:00 p All Things Considered
- 6:30 p Marketplace  
The latest business news, hosted by Jim Angle.
- 7:00 p State Farm Music Hall  
With hosts Peter Van De Graaff and Scott Kuiper.
- 2:00 p Sign Off

## Saturday

- 6:00 a Weekend Edition
- 7:37 a Star Date
- 8:00 a First Concert  
Includes:  
8:30 a Nature Notes with Frank Lang  
9:00 a Calendar of the Arts  
9:30 a As It Was  
10:00 a Speaking of Words
- 10:30 a The Metropolitan Opera
  - Feb 6 10:00am *Il Trovatore*, by Verdi  
Nello Santi conducts, and the cast includes Aprile Millo, Dolora Zajick, Lando Bartolini, Vladimir Chemov, and Jeffrey Wells.
  - Feb 13 *Les Contes d'Hoffman*, by Offenbach  
James Levine conducts, and the cast includes Carol Vaness, Susanne Mentzer, and Plácido Domingo.
  - Feb 20 10:00am *Der Rosenkavaller*, by Richard Strauss  
Christian Thielemann conducts, and the cast includes Anna Tomowa-Sintow, Kathleen Battle, Stanford Olsen, Eike Wilm Schulte, and Jan-Hendrik Rootering.
  - Feb 27 *Cavalleria Rusticana*, by Mascagni and I Pagliacci, by Leoncavallo  
Nello Santi conducts this traditional double bill, and the casts include Waltraud Meier, Bruno Beccaria, Timothy Noble, Barbara Daniels, Vladimir Atlantov, and Juan Pons.
- 2:00 p The Chicago Symphony Orchestra
  - Feb 6 James Levine conducts the



# "You Should've Seen What I Saw"



## A Commentary on Sports By Frank Deford

*When he was a young athlete, Frank Deford's college coach told him he "wrote basketball much better than [he] played it." That, says Deford, "is when I decided to get on with the writing..." In the following feature, Deford talks about his sports writing career and how sports have changed since he first began covering them in the early '60s.*

**Y**ou have probably heard me in a commentary use the quotation from Paul Gallico that he offered up years after he left sports writing. Why did you give it up, Mr. Gallico?

"February," he replied.

This probably tells us as much about how sports has changed as all the long essays that belabor the point. In the '20s and '30s, when Gallico was at the top of his profession as a sports journalist, his world pretty much came to an end on January 1st with a bowl game.



The balance of the winter was then devoted to baseball dinners and maybe a good prize fight or two, until at last the pitchers and catchers would go off early to spring training and the world would begin anew.

February begins today with a Grand Slam tennis tournament in Australia, and proceeds from there with college and professional basketball, hockey, golf, winter horse racing, and a good prize fight or two ... if Don King is feeling like it. February, and all the other eleven months, are jam-packed with sports for every taste—and everything is on television.

If Mr. Gallico were alive today and left sports writing, his one-word answer would be "exhaustion."

Yet if there is certainly no dearth of games for us troubadours to celebrate today, I really don't believe that sports is as interesting a subject as it was when I first entered the profession in the 1960s.

Bear with me. I hope I'm not sounding like one of those misty-eyed old-timers babbling on about The Good Old Days. I'm just looking at this professionally. Sport in America has reached a certain plateau, and never mind how high that plateau is, the fun part was getting up there ... and I'm glad I was there to be swept along.

It isn't the excess money that I worry about. It's the homogenization. There are no characters out there anymore. Nobody is hiding under rocks. The best athletes are identified when they're in puberty and scouted and recruited thereafter. The terrible thing is that prospects aren't "discovered;" they can only disappoint. The young journalists today could never get such a thrill as I did in 1965 when someone told me there was a player named Earl Monroe at some place called Winston-Salem State, and I went down there—and saw Earl "The Pearl" Monroe light the place up.

And you'll forgive me but I got teary-eyed a couple years ago when Earl went into the Hall of Fame.

Maybe the most exciting part of journalism is going somewhere different and finding something unusual and saying the equivalent of "Dr. Livingston, I presume," and then going back and telling people: you should have seen what I saw. I saw Earl The Pearl.

No more surprises.

And, really, no more adjustments. Oh, sure, things can always be improved and have a ribbon tied around them a little prettier, but, altogether, sports have

grown up and become serious. Believe me: it isn't the money. It's just how dull and organized money can make things.

It was more fun then. There was always a new league to go with the new characters and the new discoveries. There were better dreams to crusade for. Blacks were still struggling for opportunity in sport, and women pretty much still had their noses pressed up against window panes.

Kids sneer at me and tell me how much physically better the athletes are today, and I won't dispute that. I also won't argue with you when you tell me that the captain of a 747 is a better navigator than Christopher Columbus. Being there with Billie Jean King and Bill Russell when they busted through was a great deal more exciting than watching somebody play who is 6.32 percent better.

The players are better, but sports journalism was better, because so much was fun and chaotic and quaint and charming. I'm tired of the big issues being how many millions a league is going to get for their new television contract. That's not a story. That's a listing on the stock exchange.

Of course, the hidden agenda for all this whining is that now you are supposed to feel sorry for me, because it is that much more difficult to come up with commentaries for Wednesdays on *Morning Edition* on NPR. I just can't go on any longer about how foolish the NCAA looks, or, gee, I'll end up as predictable as sports.

Don't worry about the money in sports. Worry about the fun. Worry about the surprises. Worry that February seems so full of the same stuff.

## About Frank Deford

Award-winning sports journalist Frank Deford offers his commentaries on the sports world to NPR listeners every Wednesday, during *Morning Edition*. Also a contributing editor for *Newsweek Magazine*, Deford has been a *Morning Edition* commentator since early 1980. He took a two and a half-year absence from NPR in early 1990 and left a 27-year career with *Sports Illustrated* to launch *The National Sports Daily*, the nation's first sports newspaper, which he published from January 1990 to June 1991.



"Tragic" Overture, Op. 81 by Brahms; the Clavier Concerto in D Minor, BWV 1052 by Bach, with pianist Peter Serkine; and the Symphony No. 1 in D by Mahler.

**Feb 13** Valery Gergiev conducts the Symphony No. 4 in B-flat, Op. 60 by Beethoven; and the Symphony No. 3 ("Divine Poem"), Op. 43 by Scriabin.

**Feb 20** Yakov Kreizberg conducts two works by Brahms: the Piano Concerto No. 2 in B-flat, Op. 83, with soloist Stefan Vladar, and the Symphony No. 4 in E Minor, Op. 98.

**Feb 27** Daniel Barenboim conducts the Cello Concerto in E Minor, Op. 85 by Elgar, with soloist Allison Eldredge; and the Symphony No. 4 in E-flat ("Romantic") by Bruckner.

**5:00 p** **America and the World**

A weekly discussion of foreign affairs, hosted by distinguished journalist Richard C. Hottelet, and produced by NPR.

**5:30 p** **Pipedreams**

Michael Barone hosts this program devoted to "The King of Instruments," the organ.

**7:00 p** **State Farm Music Hall**

**2:00 a** **Sign Off**

## Sunday

**6:00 a** **Weekend Edition**

**7:37 a** **Star Date**

**8:00 a** **Millenium of Music**

This weekly program, hosted by Robert Aubry Davis, focuses on the sources and mainstreams of European music for the one thousand years before Bach.

**9:30 a** **St. Paul Sunday Morning**

**Feb 7** The Bolivian folk ensemble Rumillajta performs the haunting music of the Andes.

**Feb 14** Clarinetist Richard Stoltzman, harpist Nancy Allen, and pianist Irma Vallecillo perform music by Poulenc, Debussy, Gershwin, Bernstein, and William Thomas McKinley.

**Feb 21** The Arditti String Quartet performs music by Conlon Nancarrow, Ruth Crawford Seeger, Gyorgy Kurtag, and Gyorgy Ligeti.

**Feb 28** King's Noyse ("a violin bande") performs music of the English renaissance.

**11:00 a** **Siskiyou Music Hall**

Your host is Thomas Price. Includes:

**1:00 p** **As It Was**



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**2:00 p The Saint Paul Chamber Orchestra**

**Feb 7** Jaime Laredo is conductor and violinist in a program of concerti by Antonio Vivaldi.

**Feb 14** Christopher Hogwood conducts the Lyric Movement for Viola and Strings by Holst, with soloist Sabrina Thatcher; the *Concerto all'Antica* by Respighi; and the Serenade No. 2 in A by Brahms.

**Feb 21** Hugh Wolff conducts Three Latin American Sketches and *Quiet City* by Copland; the Viola Concerto by John Harbison, with soloist Kim Kashkashian; and the Symphony No. 2 in D, Op. 36 by Beethoven.

**Feb 28** Christopher Hogwood conducts the Concerto a due cori No. 2 in F, and *Music for the Royal Fireworks* by Handel; the Concerto Grosso No. 12 in D Minor ("La Folia") by Geminiani; the Concerto for Two Violins and Two Cellos in G by Vivaldi; and the Canon and Gigue by Pachelbel.

**3:58 p Star Date**

**4:00 p All Things Considered**

**5:00 p State Farm Music Hall**

**2:00 a Sign Off**

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**6:50 a Regional News**  
**6:55 a Russell Sadler's Oregon Outlook**
- 9:00 a Open Air**  
A blend of jazz, world music, contemporary pop, new age, and blues. Keith Henty is your host from 9-noon and Colleen Pyke is your host from noon-4pm. Open Air includes NPR newscasts hourly from 10 to 3, and:  
**9:30 a Ask Dr. Science**  
**10:30 a As It Was**  
**2:30 p Birdwatch**

### FRIDAYS ONLY

- 3:00 p Marian McPartland's Piano Jazz**  
**Feb 5** Young pianist Bill Charlap joins Marian for a duet of "Dream Dancing," and also solos on "Joy Spring."  
**Feb 12** Ellyn Rucker brings her smooth, swinging piano style and her light, sensual vocals to a version of Cole Porter's "Everything I Love," and a duet with Marian of "This Heart of Mine."

**Feb 19** This 1990 session was Walter Davis, Jr.'s last recording date, and he plays his own composition "Backgammon," and a duet with Marian of "Blue Monk."

**Feb 26** Anthony Davis is a jazz pianist, arranger, group leader, and a composer of an opera based upon the life of Malcolm X. He and Marian plays an introspective duet of Ellington's "Prelude To A Kiss," and a solo of his own tribute to Ellington: "Man On A Turquoise Cloud."

- 4:00 p All Things Considered**  
**6:30 p The Jefferson Dally** (not heard on KAGI)  
**7:00 p Echoes**  
John Diliberto brings you a new music program, which combines sounds as diverse as African Kora and Andean New Age with Philip Glass and Pat Metheny. *Echoes* paints a vivid soundscape using a variable mix of musical textures.

### MONDAYS

- 9:02 p Le Show**  
Harry Shearer's weekly satirical jab. No one is safe.

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5 Concordia	7:30
6 NW Christian	7:30
13 George Fox (H)	7:45
17 Oregon Tech (H)	7:45
20 Eastern Oregon	7:45
25 Dist. 2 Quarter-finals	TBA
27 Dist. 2 Semi-finals	TBA

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## TUESDAYS

### 9:02 p Selected Shorts

This series presents some of this country's finest actors interpreting short stories by the best contemporary writers.

## WEDNESDAYS

### 9:00 p Ruby

The Galactic Gumshoe returns to Jefferson Public Radio in a series including the original Ruby, Ruby II and Ruby III! A half-hour visit to audio hyperspace.

### 9:30 p The Iowa Radio Project

Dan Coffey (a.k.a. Dr. Science) returns with another series of gripping, riveting, compelling, spellbinding, silly radio programs.

## THURSDAYS

### 9:00 p The Milky Way Starlight Theatre

Richard Moeschl, Traci Ann Batchelder, Brian Parkins, and a cast of thousands take you through the human side of astronomy.

### 9:30 p Ken Nordine's Word Jazz

The most famous voice in radio with a weekly word jam.

### 10:02 p Jazzset

Saxophonist Branford Marsalis hosts this weekly hour devoted to live jazz performances.

## FRIDAYS

### 9:02 p Creole Gumbo Radio Show

A tour of the rich musical heritage and culture of Louisiana, with jazz, R&B and zydeco music, as well as interviews with key figures in the Louisiana music scene.

## FRIDAY, FEBRUARY 5:

### 9:02 p Thelonius Monk: Inner Views

This music documentary brings you the life and art of one of jazz's most influential figures. Included are interviews with Monk collaborators, colleagues and jazz writers, including Sonny Rollins, Stanley Crouch, Orrin and Peter Keepnews, and others.

### 10:00 p Ask Dr. Science

### 10:02 p Jazz

The best in jazz, from Louis Armstrong to the Art Ensemble of Chicago. Vintage Jazz is featured on Fridays.

### 2:00 a Sign Off

## Saturday

### 6:00 a Weekend Edition

### 10:00 a CAR TALK

Tom and Ray Magliozzi, alias "Click and Clack," tell you how to get along with your car. They're full of advice... but that's not all they're full of.

### 11:00 a Living on Earth

NPR's weekly news magazine devoted to the environment. Steve Curwood hosts.

### 11:30 a Jazz Revisited

### 12:00 p Four Queens Jazz Night

### 1:00 p AfroPop Worldwide

Georges Collinet takes you around the

world for some of the hottest pop sounds from Africa, the Caribbean, Central and South America.

### 2:00 p World Beat

Host Thom Little with reggae, Afro-pop, soca, you name it.

### 5:00 p All Things Considered

### 6:00 p Rhythm Revue, with Felix Hernandez

The producer of *BluesStage*, Felix Hernandez, is also a connoisseur of roots rock, soul and R&B. Each week he presents two hours of this great American music.

### 8:00 p The Grateful Dead Hour

David Gans hosts this weekly program of concert tapes, recordings, and interviews of the legendary band.

### 9:00 p BluesStage

Ruth Brown takes you to the hottest blues clubs in the country for live blues performances.

**Feb 6** Memphis piano legend Mose Vinson makes his *BluesStage* debut, and we hear from Lonnie Brooks and harp great Carrey Bell.

**Feb 13** A soul spectacular features Solomon Burke, the JB Horns with Maceo Parker, and Mighty Sam McClain.

**Feb 20** A guitar summit features Johnny Winter, Jimmy Johnson, and Joe Louis Walker.

**Feb 27** This hour explores the roots of rock 'n' roll, with Booker T. and the MGs, soul guitarist Robert Ward, and Jerry Lee Lewis.

### 10:00 p The Blues Show

Your hosts are Peter Gaulke, Jason Brummitt, and Lars Svendsgaard.

### 2:00 a Sign Off

## Sunday

### 6:00 a Weekend Edition

### 9:00 a Jazz Sunday

Great jazz for your Sunday morning, hosted by Michael Clark.

### 2:00 p Jazzset, with Branford Marsalis.

### 3:00 p Confessin' the Blues

Peter Gaulke's weekly look at the rich history—and present—of the blues.

### Feb 7 Blues Multi-Instrumentalists

**Feb 14** The Excello Years Great blues recordings from the Excello record label.

### Feb 21 Bay Area Bluesmen

**Feb 28** Vee-Jay Greats The best recordings of the Vee-Jay record label.

### 4:00 p New Dimensions

**Feb 7** The Wisdom of the Dance, with Kaylynn Sullivan Two-Trees Of African, Lakota, and European descent, Two-Trees teaches the combined wisdom of her ancestral traditions. Here she tells the story of how she found her way from traumatic past events into the calling of dancer, artist and teacher.

**Feb 14** Hope for the Forests, with John Seed Seed explains the urgent imperative of preserving forests



and all complex life on earth, as well as practical suggestions for how to satisfy legitimate desires for development without sacrificing the environment.

**Feb 21 O Nobly Born: Prelude to Conception, with Laura Huxley**  
This founder of the organization Our Ultimate Investment and wife of writer Aldous Huxley speaks about the importance of quality of life at all ages - even before conception.

**Feb 28 Eat Well/Be Well, with John McDougall, M.D.** McDougall advocates a significant change in our diets toward one based entirely on vegetables, fruits and starches, devoid of any animal products.

5:00 p All Things Considered

6:00 p The Folk Show  
Keri Green is your host.

8:00 p The Thistle and Shamrock  
Fiona Ritchie's weekly journey into the rich musical and cultural tradition of Scotland, Ireland, Britain and Brittany.

9:00 p Music from the Hearts of Space

10:00 p Possible Musics

2:00 a Sign Off

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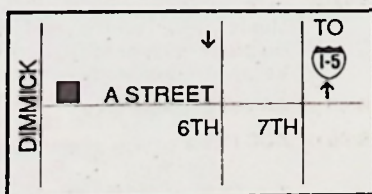
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# News & Information

KSJK 1230 AM

KSJK programming is subject to pre-emption by coverage of conferences, congressional hearings, sports, and special news broadcasts.

## Monday through Friday

- 5:00 a BBC Newshour**  
The British Broadcasting Corporation's morning roundup of news from around the world and from Great Britain.
- 6:00 a Morning Edition**  
The latest news from National Public Radio, hosted by Bob Edwards.
- 10:00 a Monitoradio Early Edition**  
Pat Bodnar hosts this weekday news-magazine produced by *The Christian Science Monitor*.
- 11:00 a The Talk of the Nation**  
NPR's new daily two-hour call-in program. Intelligent talk focusing on compelling issues: society, politics, economics, education, health, technology, with special emphasis on issues that will decide the 1992 elections.
- 1:00 p MONDAY: The Talk of the Town**  
Discussions and interviews devoted to issues affecting Southern Oregon and Northern California, produced and hosted by Claire Collins.
- TUESDAY: Soundprint**  
American Public radio's weekly documentary series. Repeat of Saturday's program.
- WEDNESDAY: Crossroads**  
NPR's weekly magazine devoted to issues facing women and minorities.
- THURSDAY: The Milky Way Starlight Theatre**
- FRIDAY: Second Thoughts**  
A weekly interview program, hosted by David Horowitz, looking at contemporary issues from a conservative perspective.
- 1:30 p Pacifica News**  
From Washington, D.C., world and national news, produced by the Pacifica Program Service.
- 2:00 p Monitoradio**
- 2:00 p MONDAY ONLY: The Jefferson Exchange**  
Ken Marlin, Mary-Margaret Van Diest and Wen Smith host this call-in program dealing with important public issues ranging from health care to the timber industry to gun control. Phone in your questions and comments at 552-6779.
- 3:00 p Marketplace**  
Jim Angle hosts this daily business magazine from American Public Radio.
- 3:30 p As It Happens**  
The Canadian Broadcasting Corporation's daily news magazine, with news from both sides of the border, as well as from around the world.
- 4:30 p The Jefferson Daily**  
JPR's weekday news magazine, including news from around the region.
- 5:00 p All Things Considered**  
Robert Siegel, Linda Wertheimer and Noah Adams host NPR's news magazine.

- 6:30 p Marketplace**  
A repeat of the 3:00 p broadcast.
- 7:00 p MacNeil-Lehrer Newshour**  
A simulcast of the audio of PBS's television news program.
- 8:00 p BBC Newshour**
- 9:00 p Pacifica News**
- 9:30 p All Things Considered**  
A repeat of the 5:00 p broadcast.

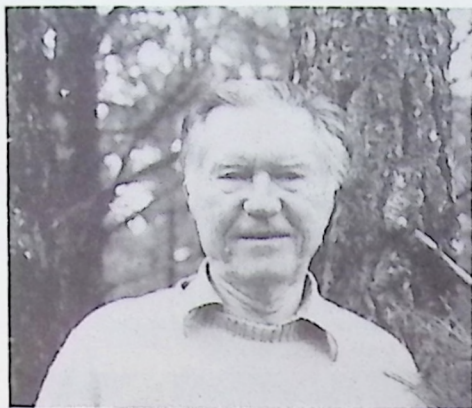
## Saturdays

- 6:00 a Weekend Edition**  
NPR's Saturday morning news magazine.
- 10:00 a Horizons**
- 10:30 a Talk of the Town**
- 11:00 a Zorba Paster On Your Health**  
Family practitioner Dr. Zorba Paster's live nationwide house call.
- 12:00 n The Parents Journal**  
Bobbie Connor talks with experts on parenting, health, and psychology: sound advice for parents in these confusing times.
- 1:00 p C-Span Weekly Journal**  
A weekly audio digest of hearings, press conferences, congressional sessions, and other events in Washington, D.C., from the cable channel, C-Span.
- 2:00 p To the Best of Our Knowledge**
- 4:00 p Car Talk**  
Tom and Ray Magliozzi (alias Click and Clack) with their weekly program of automotive advice (a little) and humor (a lot).
- 5:00 p All Things Considered**
- 6:00 p Modern Times with Larry Josephson**  
From New York, a weekly call-in talk show focusing on the perplexing times in which we live.
- 8:00 p All Things Considered**  
A repeat of the 5:00 p broadcast.
- 9:00 p BBC News**

## Sundays

- 6:00 a Weekend Edition**  
Liane Hansen hosts NPR's Sunday morning news magazine, with weekly visits from the Puzzle Guy.
- 10:00 a Sound Money**
- 11:00 a CBC Sunday Morning**  
The Canadian Broadcasting Corporation's weekend news magazine, with both news and documentaries.
- 2:00 p El Sol Latino**  
Music, news and interviews for the Hispanic community in the Rogue Valley—*en español*.
- 8:00 p All Things Considered**
- 9:00 p BBC News**





## Oregon Poet William Stafford to Read in Ashland

by Vincent Wixon

Oregon Poet William Stafford gets up early every morning—as he has done for the last fifty years—and writes whatever occurs to him. Many of these encounters with language become poems and some of those poems he will be reading Monday, February 8 at 7:30pm in Ashland High School's Mountain Avenue Theater.

Mr. Stafford's visit is funded by grants from The Oregon Council for the Humanities and the Oregon Arts Commission.

Some time ago when I wrote a review of poet William Stafford's book *Passwords*, I began by commenting that "1991 is a big year for new books by William Stafford," but I realize, for someone as energetic and prolific as William Stafford, every year is a big year. A listing of major publications and events of the last two years will make that clear.

In 1991 HarperCollins published *Passwords*, Stafford's ninth volume of poems for a "major" publisher; Adrienne Lee Press (Monmouth, OR) published *The Long Sigh the Wind Makes*, along with a volume of poems about Stafford, *Stafford's Road*. Also, Stafford was awarded a \$40,000 National Endowment for the Arts Senior Fellowship, the endowment's most important award to individual writers.

In 1992 Harcourt Brace Jovanovich published a children's book, *The Animal That Drank Up Sound*, from a poem Stafford first published in the 1960's. The book is illustrated by Debra Frasier, author and illustrator of *On the Day You*

*Were Born*. The poem begins with an animal that drinks up all of the sound in the world and then starves, but, after a long stillness, a small thing—a cricket—makes its sound and transforms the world.

But softly it tried—"Cricket!"—and back like a river from that one act flowed the kind of world we know... Frasier has said of the poem and book, "This book reveals some of the strongest themes of our time: courage, hope, and cyclical change. I believe this book is really a metaphor for our time. This poem reminds us that even though it may seem like the moon's chill will prevail, the cricket is buried somewhere within us. Also in 1992, Confluence Press published a collection of poems, *My Name is William Tell*, which won the Western States Book Award for Lifetime Achievement in Poetry. In awarding the prize, the judges said of Stafford's work:

*Allegiant to nature, story and social values, receptive to verbal recklessness and luck, William Stafford's writing approaches the reader with considerate ease. In fact, without waving a flag he has long been among the most experimental and radical of our poets... His poems—observant, engaged, resonant and just plain irresistible—bear witness to both the care and disregard around us... His way of writing and of offering his work stands in silent rebuke to all that is loud, stident, assertive and shallow. Yet close readers of Stafford's poetry know that there is a wildness at its center, by turns as gentle or tough as an undomesticated animal in an indifferent wilderness.*

Work by others revolves around Stafford. In 1992, Michael Markee and I finished our second video on Stafford's work.

Recently Stafford reported to me that a person has contacted him about doing a collection of Stafford's poems for children, while another person has written him about doing a collection for older persons. What delights Stafford is that both editors have listed some of the same poems! Robert Bly is selecting some of Stafford's poems and writing an introduction for a book—tentatively titled *The Darkness Around Us Is Deep*—scheduled for August. A video maker from the Bay Area is working on a video of Bly and Stafford.

Vincent Wixon is the co-producer of *William Stafford: What the River Says* and *William Stafford: The Life of the Poem*.



## Cheat Grass

If you are reading this, please  
turn toward a window. Now think  
of a field of cheat grass in a storm,  
those little heads doddering and  
shining their hint of purple,  
but you can't tell why.

If you are still reading this  
maybe something about that  
grass comes back: it was  
a trembling day with strange  
noises. Whatever next thing  
was coming, nobody knew.

No need to read any more—now  
the cheat grass is still running  
with the wind, rippling purple  
waves. You could see it if  
you still lived there. And whatever  
the next thing was, it has already happened.

## A Wind from a Wing

Something outside my window in the dark  
whispers a message. Maybe it is  
a prayer sent by one of those friends  
forgiving me the years when I sat out their war.  
It flared, you know, generating  
its own reasons for being, its heroes  
anyone killed by an enemy. They looked up  
and met fame on a bullet awarded so fast  
their souls remained stuck in their bodies,  
and then their names, caught on flypaper  
citation, couldn't escape. Their families eat that  
carriage, and like it. That is their punishment.

In a sky as distant and clear as Pascal's  
nightmare, and immediate as our sweat  
when God shakes us from sleep, my fate  
shudders me awake. Little squeals  
of the unborn fly past in the wind. It is midnight  
and a motel, and nobody but me remembers  
my mother, my father, and that hidden key  
they left by our door when I was out late.

William Stafford's most recent book of poems, *My Name Is William Tell* (Confluence Press) won the Western States Book Award for Lifetime Achievement in Poetry. The poems printed here are from that volume. William Stafford will read in Ashland on Monday, February 8.

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We encourage local authors to submit original prose and poetry for publication in the *Guide*. We ask that you submit no more than four poems at one time, with no poem longer than 100 lines, and prose of up to 1,500 words. Prose can be fiction, anecdotal or personal experience.

Typewritten, double-spaced manuscripts, accompanied by a biographical note and a stamped, self-addressed envelope, should be sent to Vince & Patty Wixon, c/o Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520-5025. Please allow two to four weeks for reply.



## Arts Events

### Guide Arts Events Deadlines:

April Issue: February 15

May Issue: March 15

For more information about arts events,  
listen to the

Jefferson Public Radio  
Calendar of the Arts broadcast  
weekdays at 10 am and noon.

## ROGUE VALLEY

### Theater

◆Shakespeare's *Richard III* presented by The Oregon Shakespeare Festival opens the Festival's 58th season. The play, directed by James Edmondson, opens as the final act of the Wars of the Roses is about to begin. At center stage stands Richard, Duke of Gloucester. Deformed in body and spirit, Richard is a man of ruthless ambition who will allow nothing to obstruct his path to the English throne. The play previews on February 19, and opens the twelve-play season which runs through October 31. Performances begin at 8pm in the Angus Bowmer Theatre. For information on membership or to receive a 1993 season brochure, contact the Oregon Shakespeare Festival, PO Box 158, Ashland. (503)482-2111



◆Loveletters presented by Oregon Cabaret Theatre is a pre-season extra by A.R. Gurney. The 8pm performance begins February 19 and runs through March 14. For reservations and more information contact the Oregon Cabaret Theatre, 1st and Hargadine, Ashland. (503)488-2902

◆Black Elk Speaks is presented by Actors' Theatre of Ashland and plays through March 12. Performances are Thursdays, Fridays, and Saturdays at 8pm. Tickets are \$10 and are available at Soundpeace and may be purchased at the door for \$11. Miracle on Main Theatre, Ashland. (503)482-9659

◆Educating Rita is presented by Studio X. The English romantic comedy by Willy Russell is directed by Jim Funk with set design by the Southern Oregon State College Advanced Stage Design Class. Costumes are by Oriole Brood. Final performances run through February 3. Call for more information. Studio X, 208 Oak Street, Ashland. (503)488-2011

## Program Underwriters

Contact Paul Westhelle or Art Knoles (503) 552-6301  
In Coos County contact Tina Hutchinson (503) 756-1358

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KSMF - Rhythm & News

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Ashland, Oregon  
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KAGI - NPR News / Weekend Edition

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Grants Pass, Oregon  
476-6831

### William P. Haberlach Attorney at Law

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773-3757 (Physician referral only)

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♦Sweet Charity is presented in collaboration with the Southern Oregon State College Department of Theatre Arts and the SOSOC Music Department. This dinner theatre production of the award-winning musical comedy is based on a Federico Fellini film and the book by Neil Simon. The guest director is Jim Giancarlo. The play begins at 8pm with dinner service at 6:30pm. Performances open February 18 and run through March 7. Call for reservations and more information. Dorothy Stolp Centerstage, Theater Arts Building, Southern Oregon State College, Ashland. (503)552-6348

## Music

♦Zulu Spear is presented by the Program Board at Southern Oregon State College. This South African band from the San Francisco Bay area is made up of musicians from three continents and five countries. Melding the townships music of their African homeland with American rock and roll, the band brings its audiences a mystic beat combined with lyrical concepts. Tickets are General \$7, SOSOC students \$5. The performance is Saturday, February 20, at 8pm in the Britt Ballroom at Southern Oregon State College, Ashland. (503)552-6464

♦SOSOC Faculty Recital and Dr. Margaret Evans - Organ is presented by the Music Department of Southern Oregon State College. The performance begins at 8pm on Saturday, February 6, at the Music Recital Hall, Southern Oregon State College, 1250 Siskiyou Boulevard, Ashland. (503)552-6429

♦Brian Freeman in Concert. A mainstay in the local folk scene for the last 16 years, Brian performs vocals and a unique blend of original, traditional, and contemporary folk music on guitar and mandolin. Tickets are \$7 General, \$4 Children, and are available at Cripple Creek Music in Ashland and at the door. The performance begins at 8pm at Carpenter Hall across from the Elizabethan Stage on Saturday, January 16. For more information write or call Brian Freeman, 109 High Street, Ashland. (503)482-1915

♦Eugene Coghill of the Filarmonica de Jalisco in Guadalajara Horn Concerto is presented by the Rogue Valley Symphony. This North American Premiere is also sponsored by Linda M. Harris, MD and Evergreen Federal Savings. The three performances begin at 8pm and take place on February 25 at Southern Oregon State College in Ashland, February 26 at the First Baptist Church in Grants Pass, and February 27 at South Medford High School in Medford. For more information contact the Rogue Valley Symphony, 1250 Siskiyou Boulevard, Ashland. (503)488-2521

## Exhibits

♦The Prints of Wayne Thiebaud is presented by The Schneider Museum of Art. The show features 50 prints by this contemporary artist. The exhibition is organized and circulated by ART ACCESS, a program of The American Federation of Arts with major support from the Lila-Wallace Readers' Digest Fund. An Opening Reception is scheduled for Thursday, January 7, from 7 - 9pm. The show continues through March 5. For information contact the Schneider Museum of Art, Southern Oregon State College, Ashland. (503)552-6245



♦**Speaking in Tongues** by Marlene Alt is presented by the Rogue Gallery. This sculpture exhibit can be viewed from February 1 through 27. Rogue Gallery, 40 S. Bartlett St., Medford. (503)772-8118

♦**Exotic Nudes and Other Plant Forms** by local artists include drawings, photography, and paintings. The February show can be viewed seven days a week from 10 - 6pm at Fourth Street Garden Gallery and Cafe, 265 4th Street, Ashland. (503)482-6263

♦**Gumsan: The Influence of the Chinese in the Pacific NorthWest** is presented by The Southern Oregon Historical Society. The traveling exhibit was developed by the High Desert Museum in Bend, Oregon. Accompanying this display will be **Contemporary Chinese Photographs** by Wes Chapman and **Chinese Children's Hats** by Barbara Griffin with Photographs. Works may be viewed 9am to 5pm, Monday through Friday; 10am to 5 pm, Saturdays, through February at Southern Oregon History Center, 106 North Central, Medford. (503)773-6536

♦**Josephine County PTA Art Exhibit** is presented by Rogue Community Wiseman Gallery with an opening reception from 5 - 7pm on Saturday, February 6 at Rogue Community College, 3345 Redwood Highway, Grants Pass. (503)479-5541

## Other Events

♦**What in the World Is It?** is presented by the Rogue Valley Art Association and is a sculpture workshop for children in grades 2 through 6 in conjunction with the exhibit *Speaking in Tongues*. All materials are included. The instructor is Marilyn Patterson. The session is \$10 per child, and is February 13, from 1-4pm. Call for additional information on this workshop and others to be presented during the month. Rogue Gallery, 40 S. Bartlett St., Medford. (503)772-8118



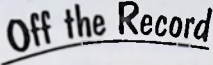
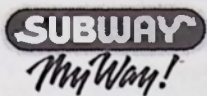

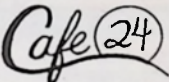
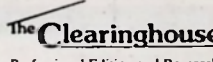

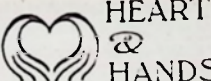
♦**Marlene Alt: Artists Who Teach and Mentor** is presented by the Rogue Valley Art Association. This Southern Oregon State College Professor will present the first in an annual series of Gallery Talks. Call for more information. This lecture runs through February 27, at Rogue Gallery, 40 South Bartlett Street, Medford. (503)772-8118

♦**William Stafford** is presented by the English Department of Southern Oregon State College. Mr. Stafford is Oregon's former Poet Laureate, and will read his work on Monday, February 8 at 7:30pm in Ashland High School's Mountain Avenue Theater. For more information contact the English Department, Southern Oregon State College, Ashland. (503)552-6635

## KLAMATH BASIN

### Theater

♦**The Mikado ... or the Town of Titipu** is presented by the Linkville Players. This performance remains one of Gilbert & Sullivan's most popular operettas. Curtain times are 8pm on Fridays and Saturdays, February 12 through March 6. The Linkville Playhouse, 201 Main Street, Klamath Falls. (503)884-6782

<b>Douglas G. Smith, O.D.</b> <b>Dean R. Brown, O.D.</b> <b>Doctors of Optometry</b>	<b>KSOR - Star Date</b> Rogue Valley Medical Arts Center 691 Murphy Road, Suite 236 Medford, Oregon 773-1414
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<b>Cogley Art Center</b>	<b>KSKF - Rhythm &amp; News</b> Cogley Art Center Contemporary Gallery Klamath Falls, Oregon

♦**Diamond Studs** is presented by Troupe America, a Broadway touring company, and is a musical comedy about the legendary Jesse James. The performance begins at 7:30pm on Tuesday, February 2, at the Ross Ragland Theater, 218 North 7th Street, Klamath Falls. (503)884-5483

## Music

♦**Margo Tufo** is presented by the Ross Ragland Theater. This nationally known blues singer was voted "Best Female Vocalist" in 1991, at the Portland Muddy Waters Awards. The performance begins at 7:30pm on Saturday, February 6, at the Ross Ragland Theater, 218 North 7th Street, Klamath Falls. (503)884-5483

♦**Andrei Kitaev Trio** is presented by the Ross Ragland Theater. Russian born, this jazz pianist relies on his classical training to create a swinging approach that is bold and dramatic. The performance begins at 7:30pm on Saturday, February 27, at the Ross Ragland Theater, 218 North 7th Street, Klamath Falls. (503)884-5483

## UMPQUA VALLEY

## Music

♦**Ad Vielle Que Pourra** is presented by the Roseburg Folklore Society. The "vielle" or hurdy-gurdy is a featured instrument. These multi-instrumentalists from France, French Canada and Belgium also play French Country Dance Music on medieval winds, fiddle, and accordion. The performance begins at 4pm on Sunday, February 9, at the Umpqua Valley Art Center, 1624 W. Harvard, Roseburg. (503)673-9759

♦**The Bluegrass Cardinals** is presented by the Roseburg Folklore Society. This blue grass quintet from Virginia performs at 7:30pm on Wednesday, February 17, at the Umpqua Valley Art Center, 1624 W. Harvard, Roseburg. (503)673-9759

♦**Winter Vocal Jazz Concert with Freefall** is presented by Umpqua Community College. Tickets are \$4 and are available at the door. Call for more information for the performance on Tuesday, February 23, at 8pm. Umpqua Community College, Jacoby Auditorium, 1140 Umpqua College Road, Roseburg. (503)440-4600

## Exhibits

♦**Egyptian and Coptic Art from the Sponenburgh Collection** at Willamette University is presented by The Fine and Performing Arts Department of Umpqua Community College. The collection contains over 200 objects from many cultures and are from the Old Kingdom of Egypt (B.C. 2563-2424) to the founding of the current republic in 1952. Call for more information.

The exhibit runs through February 5, at Umpqua Community College, 1140 Umpqua College Road, Roseburg. (503)440-4600





◆**Fiber Arts by Jumiko Sudo** is presented by Umpqua Community College Fine Arts Department. This exhibit includes quilts with the flavor of Japan in various patterns sewn into designs that reflect colors and symbols from both sides of the Pacific. Ms. Sudo resides in Eugene, Oregon. The exhibit begins February 8 and runs through the 29th. Umpqua Community College, 1140 Umpqua College Road, Roseburg. (503)440-4600

## COAST

### Music

◆**Laura Zaerr, Harpist** is presented by Friends of Music. In addition to her own recordings, Ms. Zaerr has recorded with Wynton Marsalis and James Galway. Her presentations range from the classics to modern jazz. The performance takes place on Sunday at 3pm, February 21, at The Redwood Theatre, 621 Chetco Avenue, Brookings. (503)469-5775

◆**The Marcy Brothers in Concert** is presented by Curry County Sheriff's Search and Rescue. The country music trio appears on February 6, at 7:30pm. Tickets are \$10 in advance, or \$12 at the door. Outlets include: Gold Beach Floral and Record Rack and Jumpback Deli in Gold Beach. Seating is limited. The concert takes place at Curry County Fairgrounds Indoor Arena in Gold Beach.

## NORTHERN CALIFORNIA

### Music

◆**Arioso Wind Quintet** is presented by the Yreka Community Theater Center and the At Last! Series. Winner of the 1990 Chamber Music Competition of the National Flute Association, this quintet includes members of both the San Francisco and San Diego Symphonies. The touring ensemble has received numerous awards and honors and has been broadcast nationally on public radio's "Performance Today." The concert begins at 7:30pm on Sunday, February 7, at Yreka Community Theater Center, 810 North Oregon Street, Yreka. (916)842-2355

◆**Kronos Quartet** is presented by the Yreka Community Theater Center and the At Last! Series. Based in San Francisco, the quartet performs annual concertseasons in the Bay Area, UCLA, and Lincoln Center in New York. The string performance begins at 7:30pm on Sunday, February 28, at Yreka Community Theater Center, 810 North Oregon Street, Yreka. (916)842-2355

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